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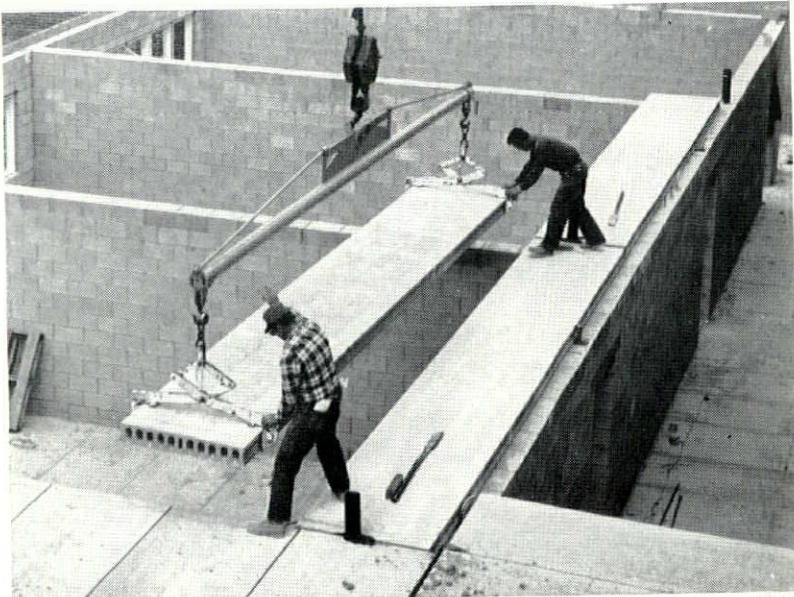
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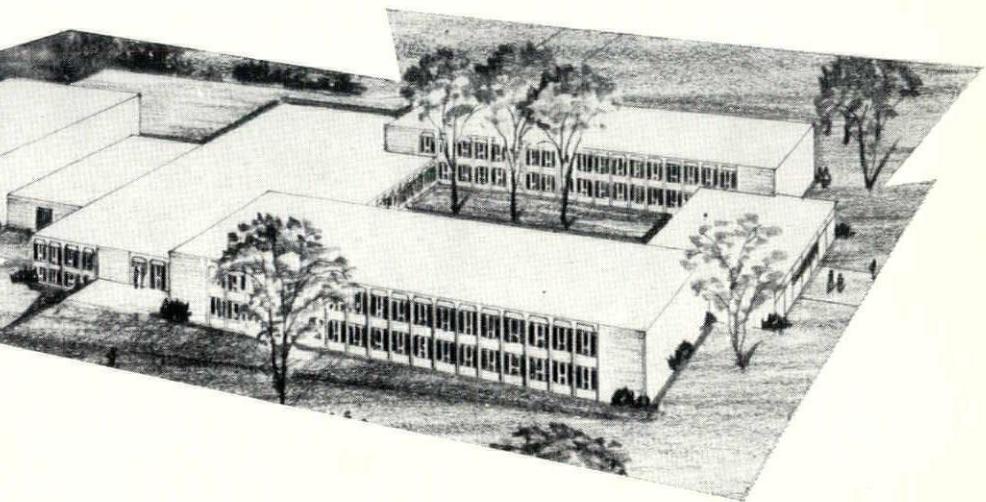


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# EDUCATIONAL UNITS



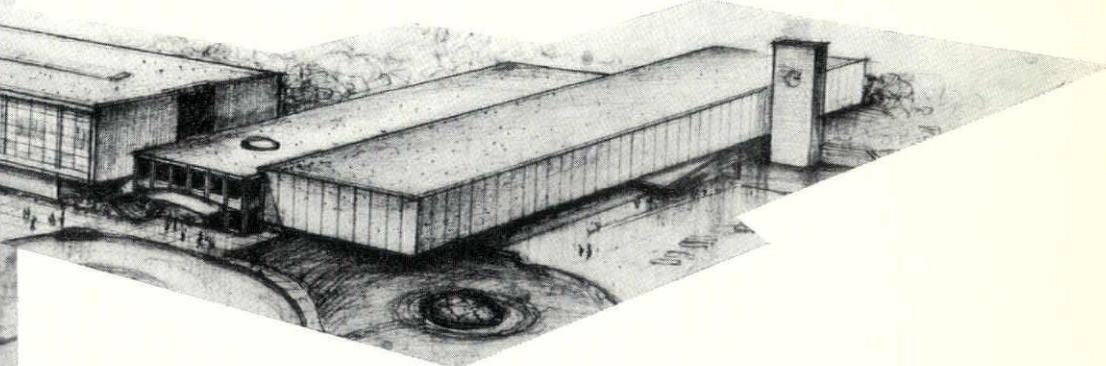
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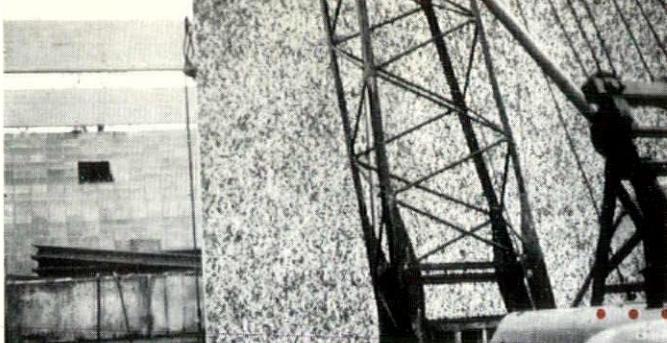
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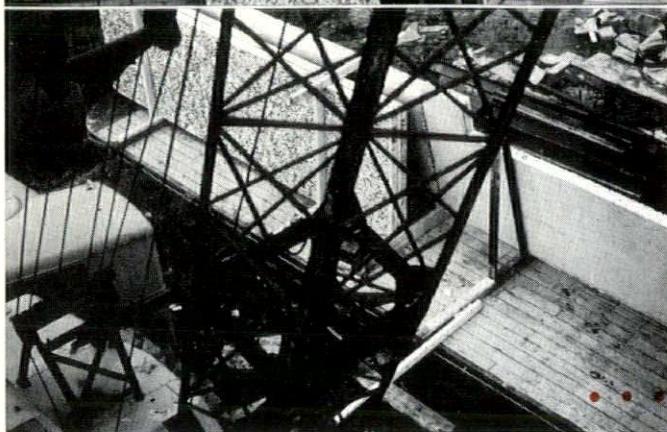
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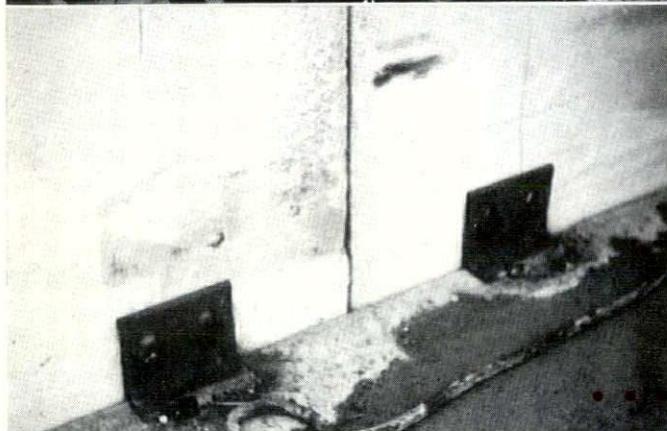
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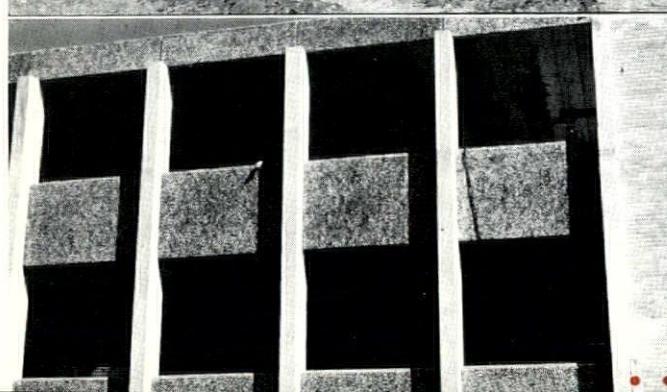
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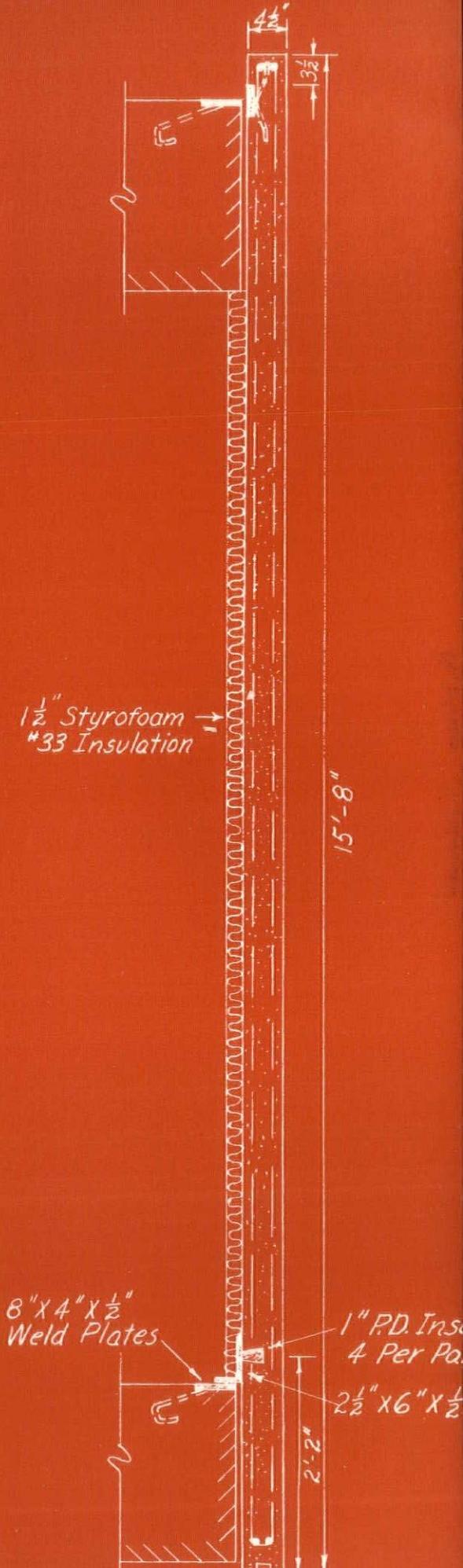
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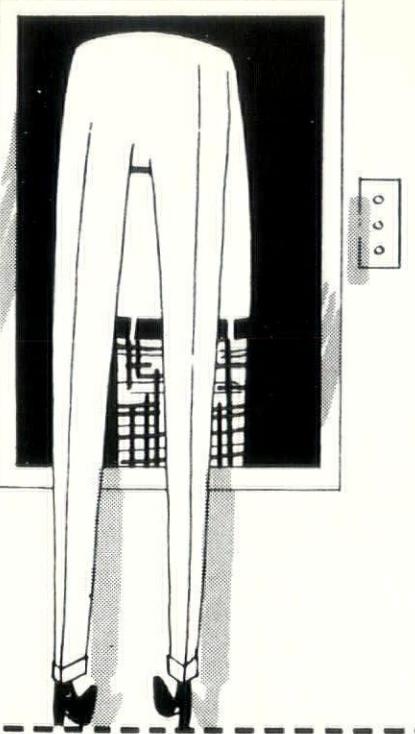
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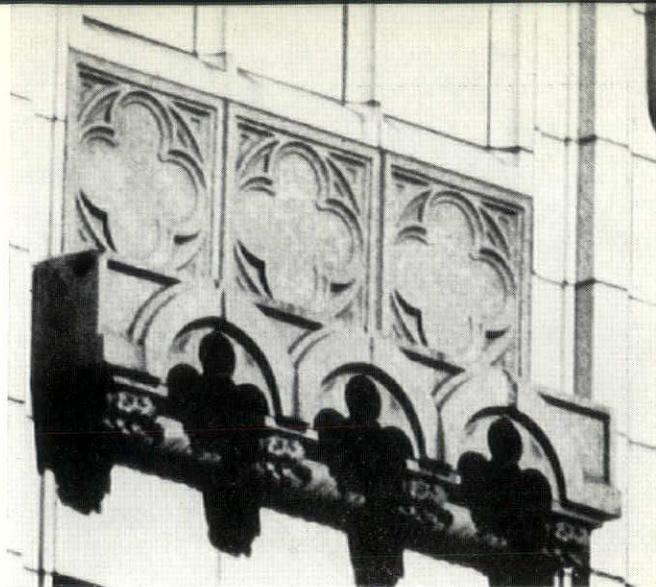
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*This is a sample photo from Theodore Irion's collection, showing a Gothic touch in terra cotta on a Main Street, Oshkosh store front.*



# THE ARCHITECT



JANUARY 1962

In this month's issue we ring out the old, with the last of the three-part transcript of Dr. Thomas K. Landauer's talk on taste and design, and ring in the new, with the latest report on the proposed FLW Monona Terrace project in Madison and a story about Theodore H. Irion's recent photographic display at the Oshkosh Museum. We also bring you news about making memorial donations to the W.A.F. in a deceased friend's or relative's name. This month's colorful cover design was done—just about midnight on New Year's Eve, we suspect—by Harold E. Zaborski, who is also responsible for much of the artwork throughout the book.

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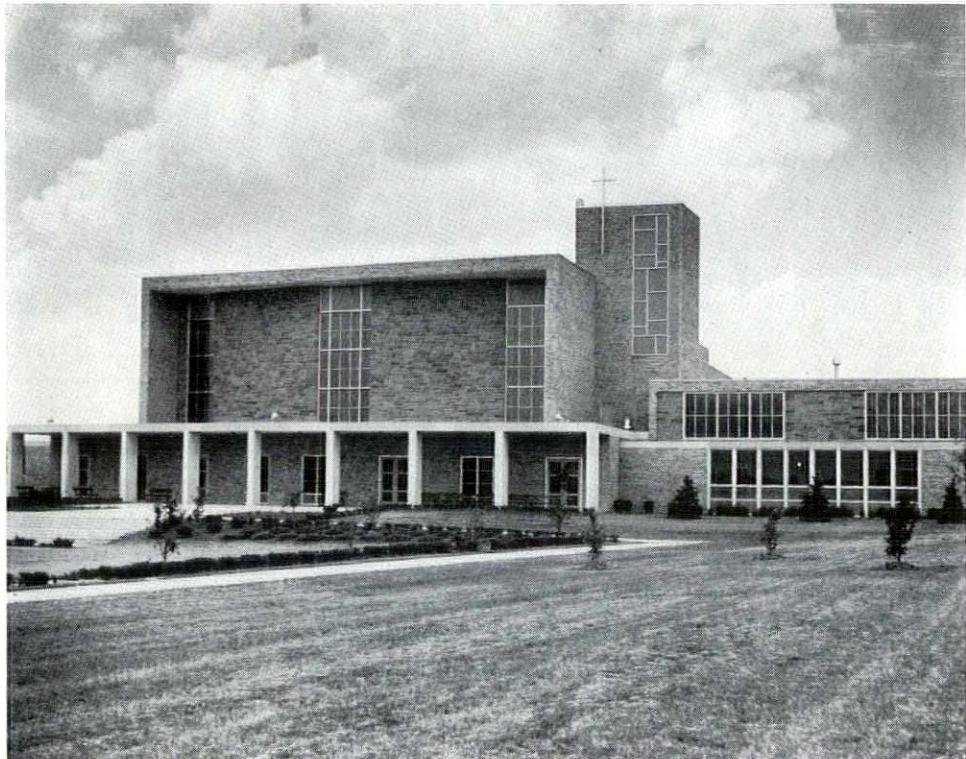
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UPPER LEFT: MAIN ENTRY. ABOVE: VIEW OF CHAPEL

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## A. I. A. CONVENTION

# PSYCHOLOGY OF DESIGN

By Dr. Thomas K. Landauer

(This is the third and last portion of a three-part transcript of a talk given by Dr. Thomas K. Landauer of Dartmouth College before this year's convention of the Wisconsin Chapter of the A.I.A. Dr. Landauer is presently doing research in the psychology of tastes, values and design preferences. Ed.)

Now, finally, there are some social factors that are going to distinguish you from your client. What kind of social factors are these? Well, believe it or not, group pressures, pressures toward conformity, can actually make a difference in the way you see things. There's a very famous study in which small groups of four or five people were presented with a number of bars of wood. One was a foot, the other was sixteen inches and the third was 20 inches in length, and the people in the group were sitting 10 feet away. The task was for each person in turn to judge which one of these pieces of wood was the same length as the standard that would be presented. Next to each of the three bars sitting there you would place another bar, asking if it was the same size—and it always was.

Well, the gimmick was that four out of the five in the group were stooges and they all, after awhile, would judge rightly five to ten times but on the 11th time would make a ridiculous judgment. They'd say that something one height was the same as something another height. Well, not everyone would succumb to this kind of pressure, but a good 30 per cent of the people, when it came their turn, would agree with the opinions of the rest of the group. Thirty per cent of the people were willing to make a judgment that something was the same height as something that was obviously four or five inches different.

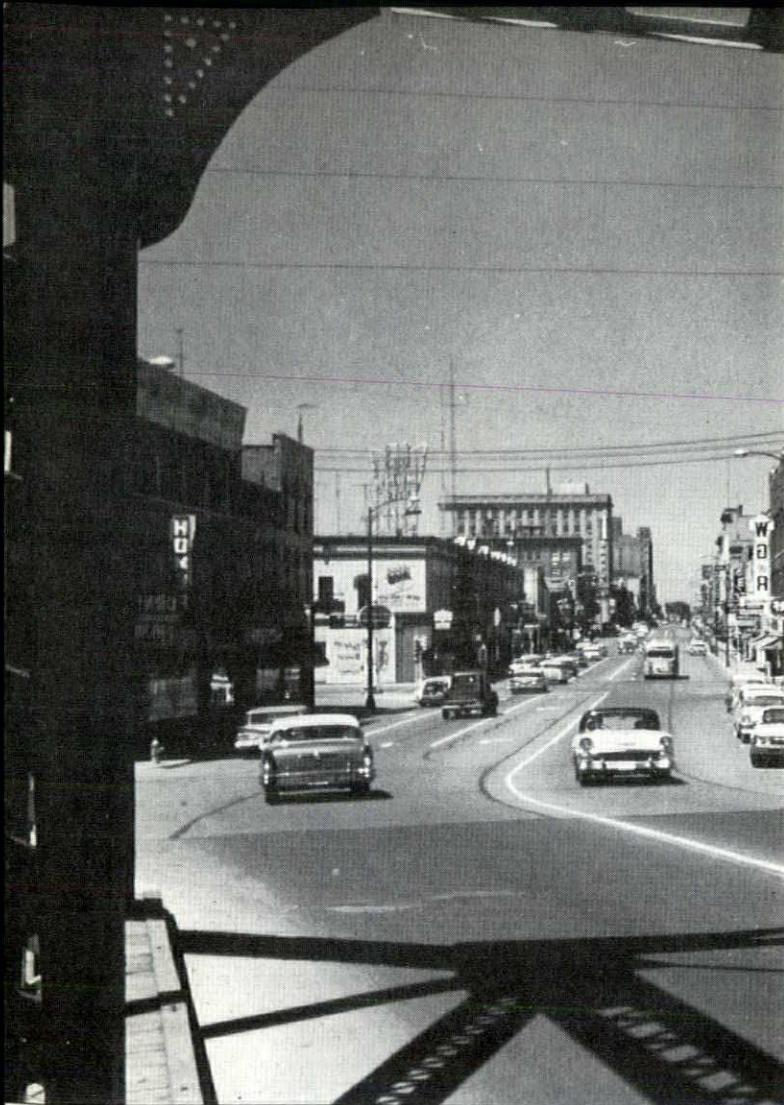
Now true, among those who succumbed to the group pressure, there was a number who frankly were disbelieving their eyes. They thought that it wasn't right, but they figured that they didn't want to be obnoxious, so they would go along with the crowd. But there was a small number who, when asked afterwards, said that's the way it looked to them. They were influenced in their actual perception of judgment by the pressure of the group—and remember: a full 30 per cent of the group was influenced enough to insist on, contrary to fact, things they "saw." Group pressure is very powerful, a very strong influence on our judgments. We see this all the time, of course, in lesser degree, in fads, in design and in fashion. The length of women's skirts has been quarreled over for centuries and has had a beautiful cycle. They go up for 10 years and

down for 10 years and up for 10 years and then down again for 10 years. And the depth of the neckline goes in the opposite direction—it goes up for 10 years and down for 10 years and up for 10 years and this has gone on through the entire history of western civilization, over a course of about 2,000 years. Every 10 years, up and down, up and down. It's enough to make you seasick. And it's obvious that the functional length of skirts does not change that often, that this has been a matter of group pressure and group conformity. Now, there is a certain pattern to a change in fads, to innovation, to the coming in of a fad and the going out of a fad.

Ordinarily what happens is that a tangential member of the group—an odd-ball—introduces some new or something old, but something that at the moment is different. Next, it's taken over by someone who is a leader and then the rest of the people follow. Now, why does it go in this order? The reason is that the herd of us can't afford to be different. We can't wear purple pajamas when we are giving speeches because we are under this great social pressure. Who can? Well, there are two groups of people who are not very subject to social pressure. One is the acknowledged leaders who can do whatever they want and everyone will follow, and the other is the oddballs who don't give a damn what anybody thinks of them. So ordinarily, it is the oddballs who are the creative geniuses and they think of something weird, say "I like it and I'm going to do it," and then one of the leaders looks around and says, "Gee, that looks comfortable," and he wears it and then everybody follows.

I've watched this on ski slopes over many years. Every year there is a new kind of cap or something to wear on the head that's *the* thing. The way these get introduced is this: the big fashion leaders on the ski slopes are the hot racers. Anything a hot racer wears, everybody else has got to wear. If he sticks a snowball in his left ear, everybody sticks a snowball in his left ear. But usually these guys—the leaders—get to be leaders because they were conformists; they did the right thing at the right time,

(Continued on Page 15)



Top left: Sunday morning, Main Street

Outside left: One man's answer to unequal door sides

Inside left: The cause of it all — the old doorway that caught Irion's eye

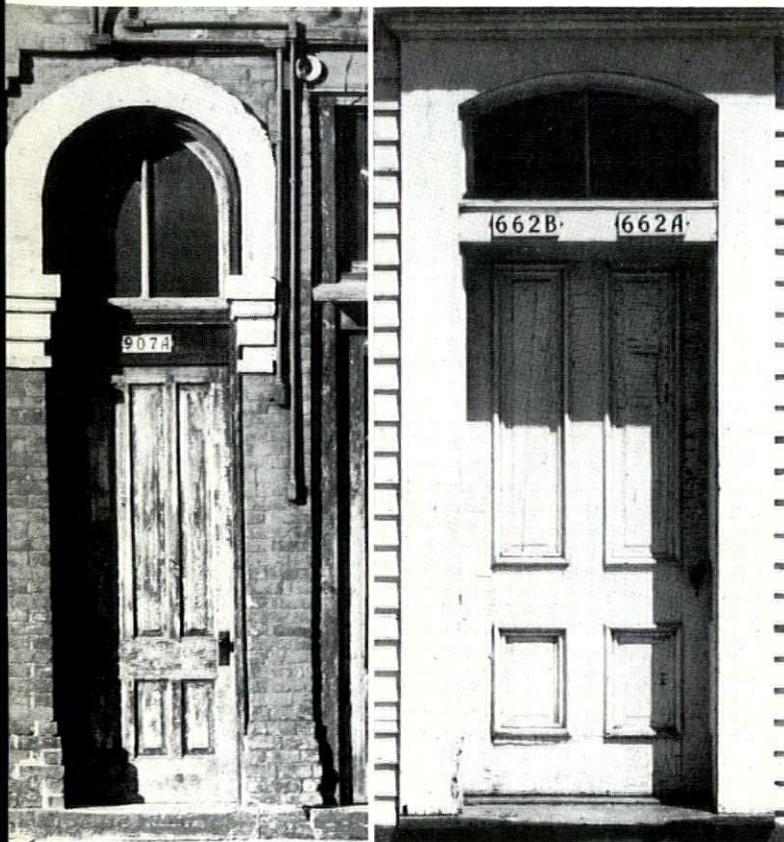
Top right: Intricate ornament duplicated in terra cotta on the Oshkosh Theatre, now torn down

Center right: Black glass with imitation marbling, a stylish store front in the 20's

Lower right: A graceful Italian garden vase — on top of Gibson Chevrolet

# MAIN STREET

## ARCHITECT AND "SUNDAY MORNING" HOLDS EXHIBIT AT OSHKOSH MUSEUM

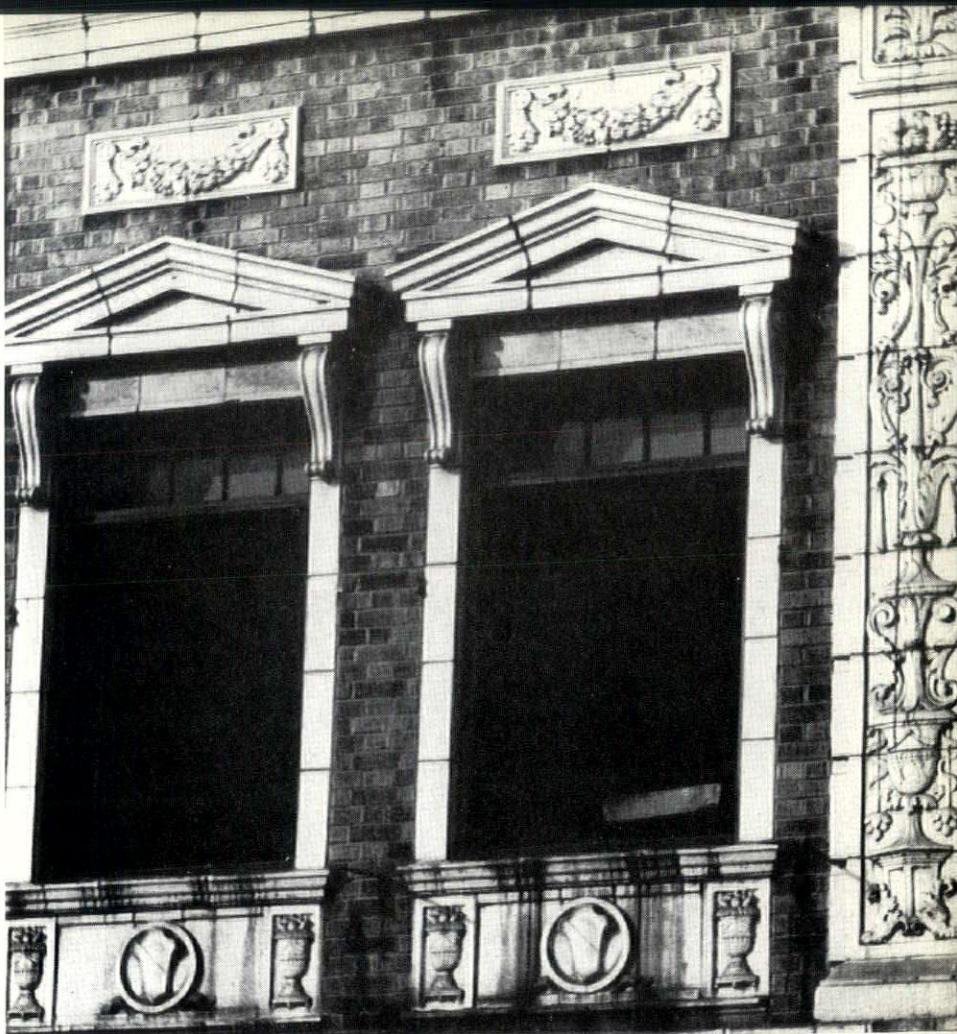


About a year ago last July, on his Sunday morning trip into downtown Oshkosh to pick up the paper, Theodore H. Irion, AIA, spotted an interesting door on an old white clapboard house on Main Street. He liked the way the morning sun lit up the doorway and made good, strong shadows under the eaves and ledges of the house — under those of all the buildings on the west side of the street, as a matter of fact. There was very little traffic and he could park almost anywhere. He decided to bring along his camera next time.

And that was the start of Irion's "Main Street" photographic collection, displayed last month in the Oshkosh Museum. All the pictures were taken on these Sunday morning sallies into town, and nearly all of them from the car window. All but two are of buildings on the west side — the sunny side — of the street. "Once I got started I found there was enough to interest me on just the one side, so I decided to confine myself to that."

"I've tried several different kinds of cameras," says Irion, "but I've settled for an old second hand 35 millimeter Leica to which I've added a couple of new lenses. I've been following photography for quite a few years and have learned to develop and print my own efforts — but believe me, it's strictly amateur work." Irion's "amateur work" has won him several awards in the Milwaukee Journal photo contests and one of his photos appeared in the 1960 Calendar of the Wisconsin Historical Society. A variety of his pictures was

# O SHKOSH OTOGRAPHER" MUSEUM

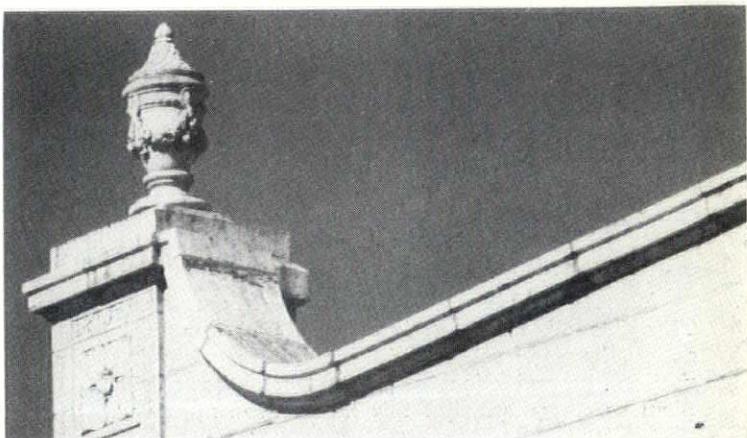
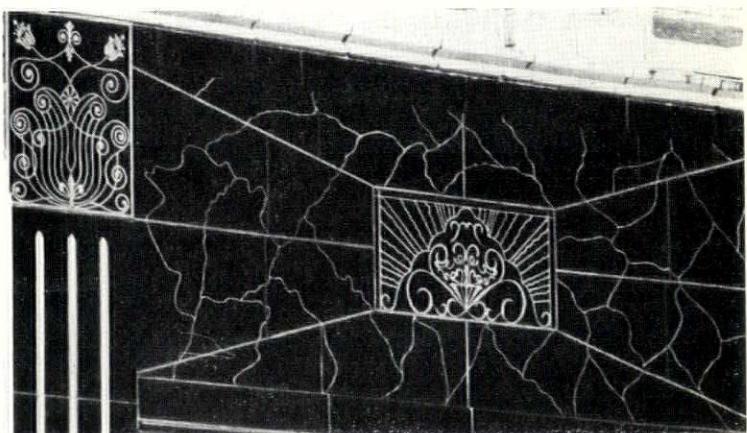


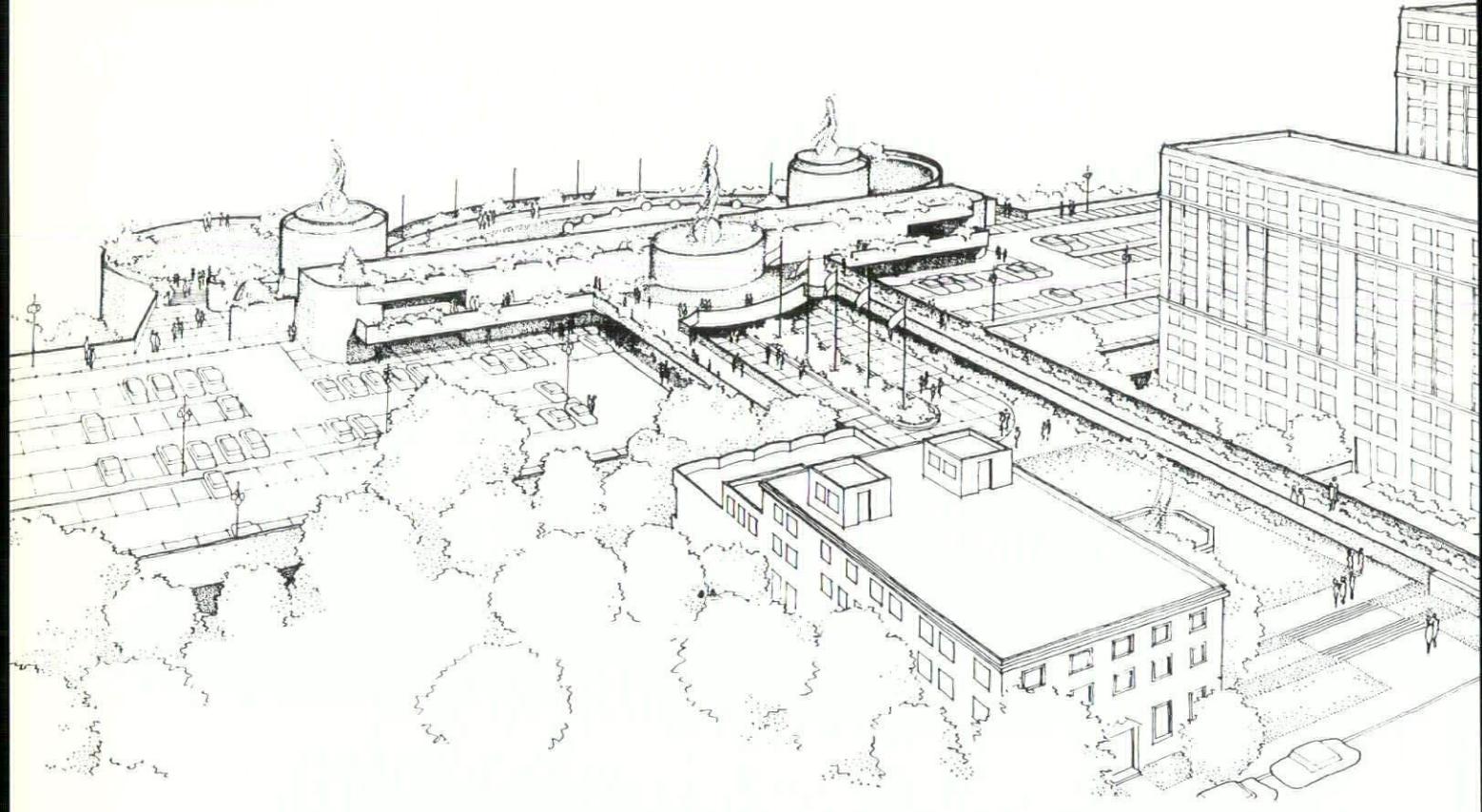
displayed in another one-man show at the Oshkosh Museum last year and plans for still another exhibit are under way. "That one," he says, "looks as though it will develop into a history of old (and some not so old) Oshkosh buildings and residences, highlighting different periods in design. It will be both in color and black and white, and should be ready in six or eight months."

Irion also took all the photos of the award-winning entries in the 1957 AIA Honor Award Competition submitted by himself and his partner, Leonard H. Reinke, AIA. He finds, too, that it is often better to take his own publicity pictures, to show his buildings properly. "If you know 35 millimeter photography," he says, "you know that you can't get swings and tilts with such a camera, and often perspective has to be corrected while you're enlarging." But this is the part he enjoys, he says. "Sometimes I make a print over several times, working for a certain result. Sometimes I work a whole evening for only one or two prints."

Irion became a registered architect in 1938 and has always practiced in Oshkosh, his home town. He and Reinke began their own office there in 1951. They have completed a variety of projects, most of them in the Oshkosh area.

So Irion is interested not only in designing new buildings for his home town. He is trying, with the "Main Street" exhibit, to excite an appreciation for what is already there — for "all the doors and other bits of architecture that people pass every day on Main Street and never seem to see."





## MONONA TERRACE PROJECT REPORT

The fate of the Frank Lloyd Wright designed Monona Terrace Project in Madison still hangs in doubt; almost in suspended animation. Total bids for the structure, designed by Wright and brought into working drawings by the Wright Foundation architects, totalled some \$13 Million. This was approximately \$9 Million (depending on whose figures you use) over available funds.

Ivan Nestingen, Madison's Mayor who had pushed the project, resigned before bids were in to become Under Secretary of Health, Education and Welfare. His dedicated secretary, Robert Nuckles, kept the project alive and was a candidate for the vacant post against Henry Reynolds, an avowed opponent of the project.

In a close election, Reynolds became Mayor and it appeared that the Monona Terrace project was doomed to a quick end. A new auditorium committee, with two retired architects on the roster, was appointed and there was much talk of designing another auditorium on another site. There was also talk about paying off the Wright Foundation and hiring other architects. Now, after several months of arguments on the Council floor, the project still has not been killed and the Wright group is still in the picture proposing several methods of getting the project constructed. These are largely postponements of many items plus the need for another \$5 Million.

Meantime, Mayor Reynolds, on instructions from the City Council, has been in contact with the Perini Corporation, low general construction bidder, reviewing its suggestions for reductions. The Contractor has asked \$100 per diem as consultant, but this hasn't been approved.

The backers of the project have used many tactics for getting the Wright structure erected. Their most effective gesture was to pressure the Council to approve a November 7 advisory referendum asking the citizens of Madison if the City should spend \$9 Million, exclusive of parking facilities. Although this was passed a fiscal bill to provide funds to hold a referendum failed to receive majority approval. Then, to properly kill the referendum, Mayor Reynold vetoed the measure. But he left the door open to a Spring referendum if the question is "honestly worded" and if a "realistic sum of money is placed on the ballot".

While the proponents keep the pressure on the Mayor and the Council, the opponents, known as the Citizen's Realistic Auditorium Association is being reactivated. The City's two newspapers are lined up against each other with the *Capitol Times* beating out large headlines for the Project and FLW on page one, while the *State Journal* features adverse action by the Mayor or any other "anti" group. An example of the newspapers' approach to stories on the battle is the report on Reynolds' veto. The *State Journal* featured it in a three-column story on Page one of a Sunday edition. The *Times* published the story the next day on Page ten, one column wide, three inches long.

No one knows what public sentiment is at this point, though there are some people willing to bet even money that it will be built in a reasonable facsimile of the FLW design. Madison architects, on the whole, are sitting on the side lines. A few have participated, pro and con, but none violently.

(Continued from Page 11)

so they're not likely to think of anything new and original. The guy likely to think of something new and original is the oddball over there who's skiing in his old army pants and everybody is laughing at him and he doesn't care. So he decides, well, you know, I think a stocking cap would be awfully nice and warm out here and he goes out and gets his old stocking cap out of his mother's trunk in the attic and puts it on his head and everybody laughs and laughs and laughs until one of the hot skiers goes zooming by with a snowball in his left ear and he looks over and sees this guy with the warm stocking cap on.

Here this hot skier is freezing, and he says, "Gee, it would be nice to be warm," so he goes and gets himself a stocking cap, and puts it on. Now everybody comes out, and says, "Gee, Tony Sailor's wearing a stocking cap," and ZOOM, they're all off to the stores and they all buy stocking caps, and by the time the stores have reordered, this oddball has changed to something else and the hot skiers follow him; everybody's behind again — happens every year.

So if you and your client disagree about the kind of building to build — what does it mean? Does it mean that you are actually seeing different? It could. He could be seeing one line longer than the other, and you're not. You all claimed that they looked equal to you, and by gosh, to most of us they didn't. I think you probably all had a lot of experience, that your client hadn't, with lines and it might lead you to see things differently.

You may be more familiar with the design, with the principle of design, with a certain way of doing something, than your client is. For instance, he may be more familiar with something else and, consequently, you and he may like things different. You may have committed yourself to a certain kind of decision or suffered for some principle of design. If I know anything about the way it is in the social structure of the world of architects, you've all suffered quite a bit from some kind of design. Whenever you design a building, by the time you've got it in shape to show your client, you've suffered a lot for it, you've put a lot of work into it — so you've got to think it's good. He doesn't. Maybe the solution is to get him to suffer for it. Before you let him look at it, give it to him and let him run up and down the stairs twenty times. Have the elevator out of order when he comes to look at it. Certainly when you were students, you suffered for somebody's design principles, whether it was yours or not; probably you were championing some principle of your own, and you got points for it. Now you have to think it's good because, by gosh, you suffered for it. And finally, you and your client certainly are going to be under different kinds of social pressure, because you belong to different groups. You belong to a group of hard-drinking, fun-loving architects. He probably belongs to a group of teetotalling, fun-hating engineers. So the kind of taste that is prevalent in your two groups and the kind of pressures you are subject to are different; you must conform and do what everybody else does so that everybody else will like what you are doing and it makes sense. No matter how much you like a particular kind of architecture — in Vermont there's a big pressure to build a white house with green shutters because that way people come in and say, "What a pretty place you have," rather than, "How can you live here?" — you know you have to have a certain devotion to the cause to be able to put up with people not liking the house that you will live in for a long time. And so, you may finally say you belong to different groups; you may be under different pressures to like different things.

Or maybe the difference between your client and you is that he has lousy taste.

## W. A. F. MEMORIALS

One way to honor a deceased friend and give financial aid to students of architecture at the same time is to make a contribution in the friend's name to the Wisconsin Architects Foundation. The family of the deceased receives a card, saying:

*In mark of the esteem in which the memory of ..... is cherished, and as an expression of sympathy for members of the bereaved family, ..... has made a gift to the Wisconsin Architects Foundation. May we also extend our sympathy.*

and the donor receives a card which reads:

*The Wisconsin Architects Foundation gratefully acknowledges the receipt of your thoughtful gift in tribute of ..... A proper acknowledgement has been sent to those interested, advising of your generous contribution.*

With these funds, the Foundation is helping Wisconsin students to meet the expense of attending school out of state. As its ultimate aim, the Foundation hopes to assist in the establishment of a school of architecture in Wisconsin. The address: Wisconsin Architects Foundation, 4685 North Wilshire Road, Milwaukee 11, Wisconsin. Memorial contributions are tax deductible.

## INSULATION, SEWER REPORTS READY

**Robert M. Dillon**, Executive Director, Building Research Advisory Board, National Academy of Sciences-National Research Council, announces the current availability of the report to the Federal Housing Administration, *RESIDENTIAL BUILDING SEWERS*.

The report, dealing with the use of pipe made of a number of different materials, treats of the service performance of house sewer materials, existing codes and standards, causes of unsatisfactory pipe performance, design and installation practices, and needed inspection and maintenance procedures.

This report may be obtained from the Printing and Publishing Office, National Academy of Sciences-National Research Council, 2101 Constitution Avenue, Washington 25, D. C., by title (*RESIDENTIAL BUILDING SEWERS*) and/or NAS Publication Number (#787) at \$2.00 per single copy with discounts for quantity orders.

Dillon also announced that the Federal Construction Council's Technical Report No. 41, *THERMAL INSULATION FOR PIPING*, is completed and available. The report reflects the efforts of a task group of skilled individuals selected by the Operating Committee of the Federal Construction Council; it offers material of value to building contractors, architects, engineers, and other groups concerned with this aspect of building technology.

A survey of Federal and private opinions and practices in regard to thermal pipe insulation was conducted, and the results evaluated by the task group. In addition to a survey of practice, the report includes a list of the technical characteristics of pipe insulation; a discussion of recent test results; recommendations; a method of determining thicknesses of pipe insulation; and an outline of the limitations of various pipe insulations.

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## CHAPTER NOTES

**Officers of the North Central Region, AIA**, met at the Hotel Eau Claire in Eau Claire, Wisconsin, on December 3. Meeting with representatives from North Dakota, South Dakota and Minnesota and Regional Director Julius Sandstedt were Wisconsin Chapter officers Francis J. Rose, John Jacoby and Mrs. Jane Richards. Among other topics discussed was the architectural outlook in the North Central States for 1962. North Dakota reported a present volume of architectural work above normal and high hopes for its further increase; this is for private rather than public work. Minnesota has found a reluctance in the past to go ahead with architectural projects but expects the situation to improve. Wisconsin anticipates a further decline this year; though the draftsmen are available, there are no large projects in the offing and public works are too seldom delegated to architects.

**The Western Division, Wisconsin Chapter, AIA**, held its monthly dinner meeting on November 28 at the Cuba Club

in Madison. "Prestressed Concrete—Theory and Practise" was the topic of speaker Howard R. May, manager of the Chicago office of T. Y. Linn and Associates of Van Nuys, California, nationally prominent consulting engineering firm.

**The Lake Michigan Region Planning Committee** met on December 9 at the Merchandise Mart in Chicago to discuss both long and short term plans and to set up its budget accordingly. All members, the Advisory Council and Ex-Officio Members were invited to the meeting of this joint committee, composed of chapter representatives from Wisconsin, Chicago, Northern Indiana and Western Michigan.

**Reynolds Aluminum** has offered a national prize of \$5,000 for "the best original design for a building component in aluminum" to all students in schools of architecture or schools which have a student chapter of the AIA. This top prize is divided equally between the winning school and the student or student group submitting the design. The design winner in each participating college is awarded \$200, and the collegiate winners are entered in the national competition. John Dewey, a student at the University of Cincinnati, won the prize in 1961. When are we going to have a Wisconsin student winner?



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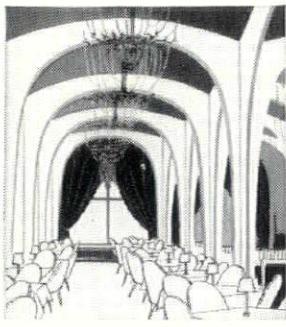
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Restless blue water, white sails, sleek hulls! Add to this scene on California's Newport Bay the strikingly designed Stuft Shirt Restaurant. The building is concrete throughout. Thirty-six domes of thin-shell concrete form the roof, with cantilevered half-domes on the perimeter creating the feeling of winged grace. Concrete quatrefoil arches atop the 50 supporting columns rising from the water effect added beauty—inside as well as out.

Today, the versatility of modern concrete is being recognized by more and more architects seeking to broaden their design explorations.

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## NEWS NOTES

In last month's issue there appeared a picture of Richard Jarvis, junior at the Illinois Institute of Technology, and an excerpt from his letter of thanks to the W.A.F. for tuition aid. As a result, W.A.F. Executive Secretary Dorothy Schweitzer was contacted by Walter Alexander, architectural sales representative for Alcoa Aluminum in Milwaukee, who offered to supply Jarvis or his school with reference books and pamphlets giving applications, specifications and design information about aluminum.

**John G. Miller** of Appleton, Associate Member, Northeast Division, spoke to senior students at Markesan High School in Markesan, Wisconsin, on December 6 as part of their Vocational Planning Day program. His topic: Architecture as a Career.

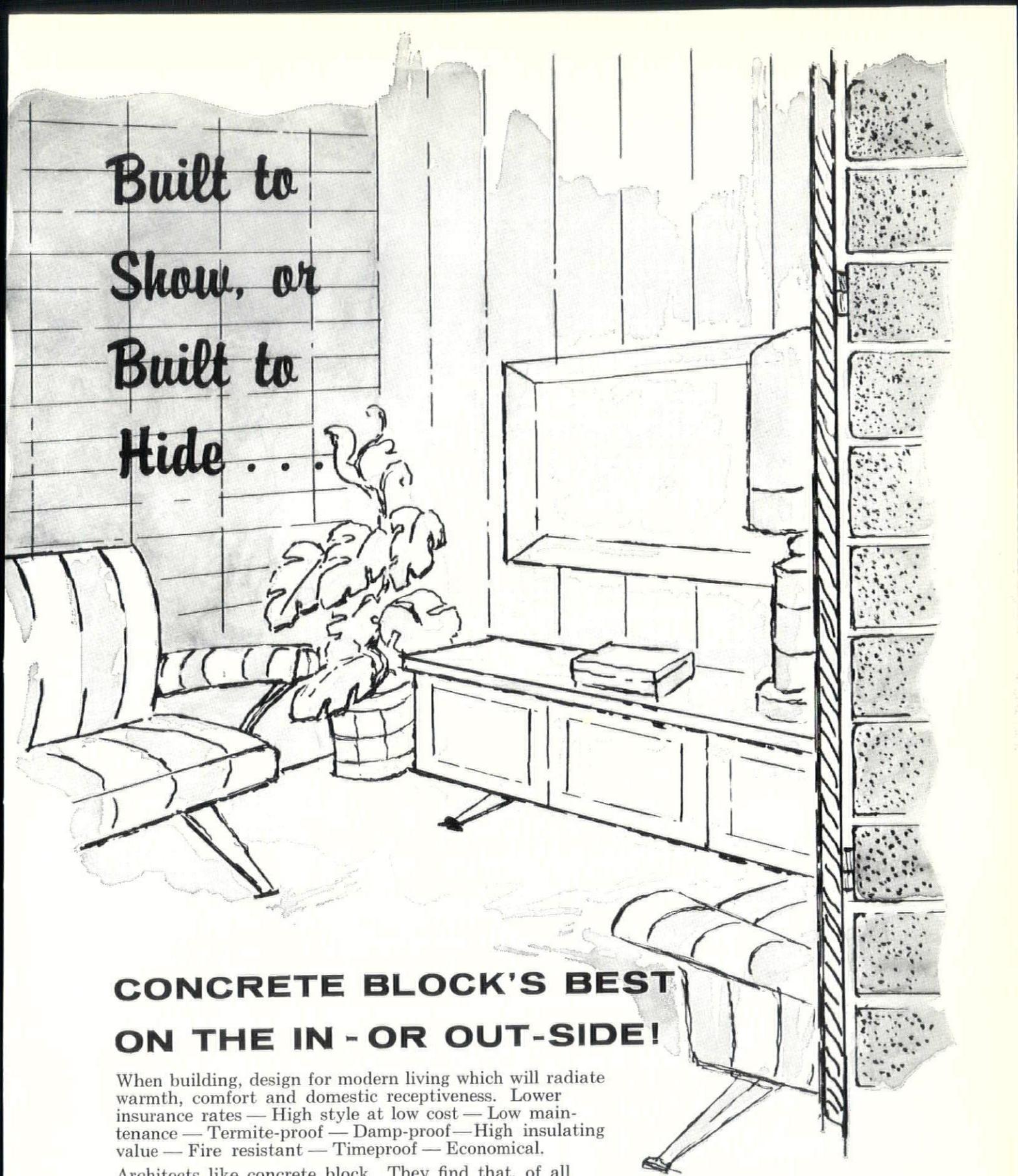
**Zarse Associates, Inc.**, of South Milwaukee, has made a change in corporate structure, effective December 13. The former corporate name of Zarse and Zarse, Inc., AIA, will be resumed. A former officer of the corporation and registered architect, Leigh Bryant Zarse, will be advanced in shareholdings equal to the other principal shareholder, Alfred H. Zarse, registered architect and president of the firm. At the same time, provision is made to issue shares from time to time to key architect and engineer employees of the firm.

**Roland Middleton** participated in a panel discussion with an engineer from Allen Bradley and a commercial artist at the Urban League Vocational Conference for high school students on December 9.

**The Women's Architectural League**, Western Division, sponsored a lecture by Sister Thomasita, O.S.F., on Monday, January 15, 8 p.m., at Grace Episcopal Church in Madison. Head of the art department at Cardinal Stritch College in Milwaukee, Sister Thomasita will speak on "Sacred Art."

**Just the thing**, perhaps, in the helter skelter scurry for shelter—*Planning Atomic Shelters: A Guidebook for Architects and Engineers*. Published by Pennsylvania State University Press as the result of an extensive research project, this 9 x 12-inch, spiral-bound book in-

(Continued on Page 22)



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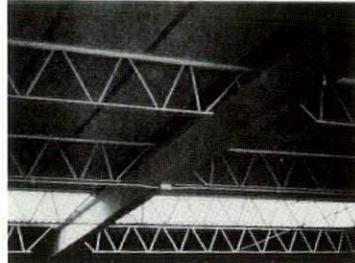
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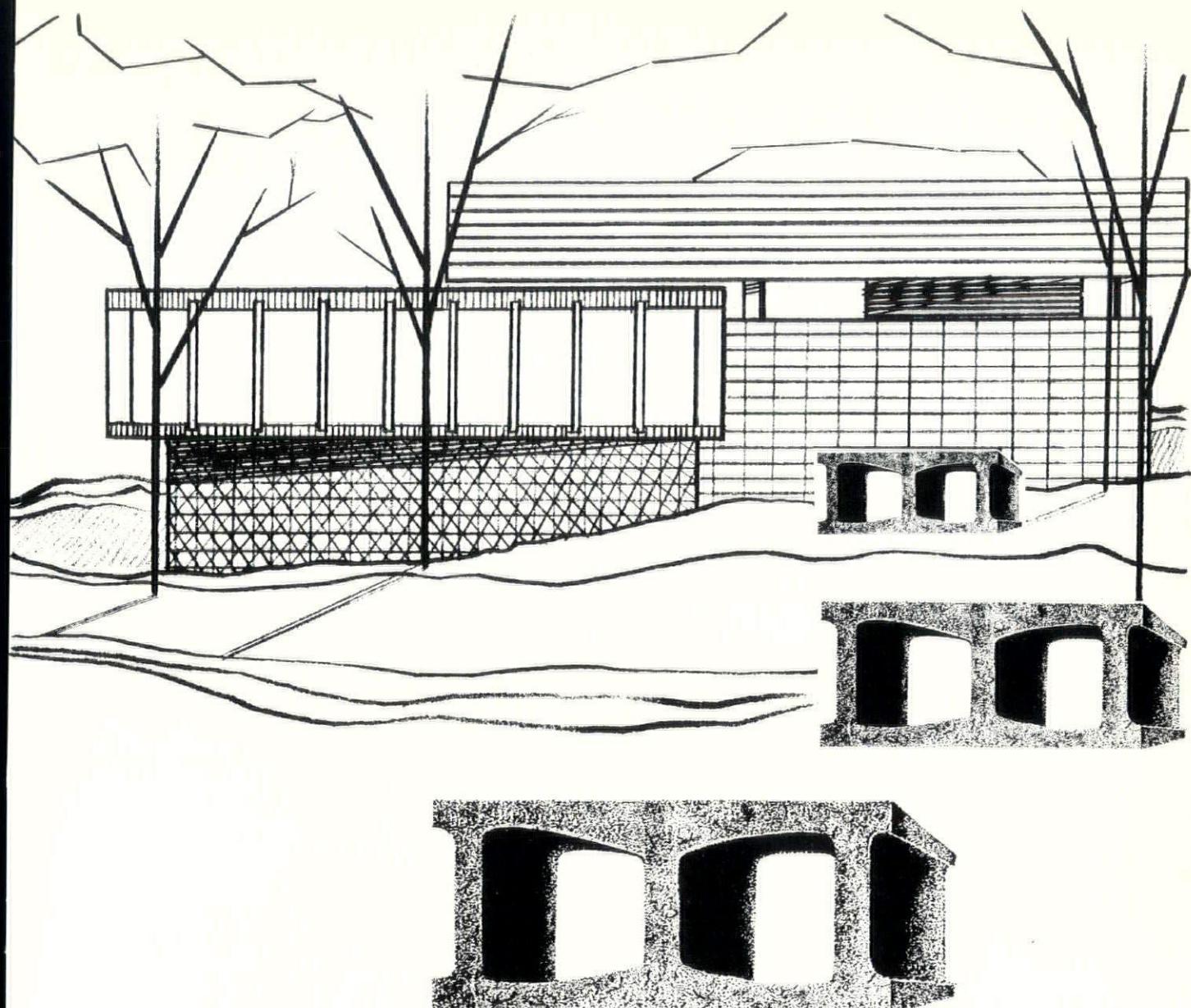


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## NEWS NOTES

(Continued)

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New senior editors of *Architectural Record* magazine have been named, says Editor-in-Chief Emerson Goble, AIA. They are Jeanne M. Davern, a Wellesley graduate, former newspaper editor and

associate member of AIA; and Robert E. Fischer, engineering graduate of Purdue and the Carnegie Institute, Fellow of America Society of Engineers and associate member, AIA.

**Modern Hospital Magazine** has selected the West Allis Memorial Hospital in Milwaukee as the "Modern Hospital of the Month" for December, 1961. The hospital, architectural consultants and Wisconsin State Board of Health all received certificates from Editor Robert M. Cunningham, Jr., praising the structure's "excellence of design, functional planning, economy of cost and operation, and proper provision for the hospital needs of the community as evaluated by members of our committee in a study of the architect's plans." Darby, Bogner and Associates were consultants.

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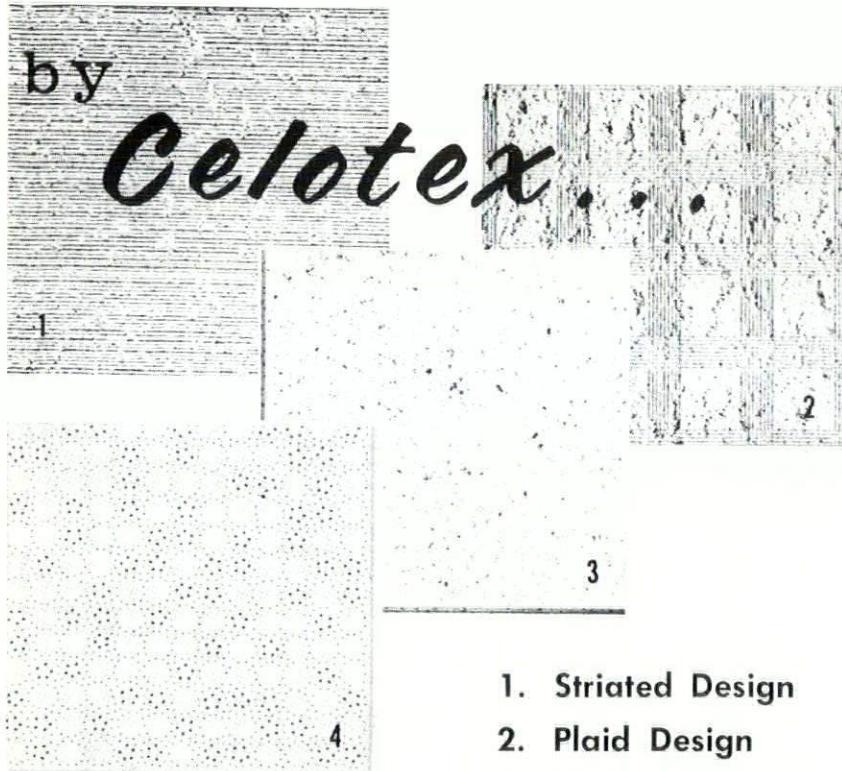
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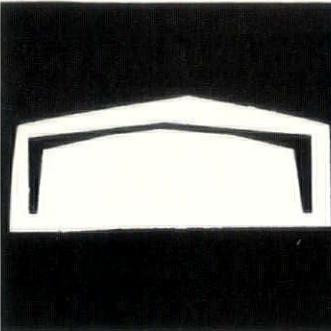
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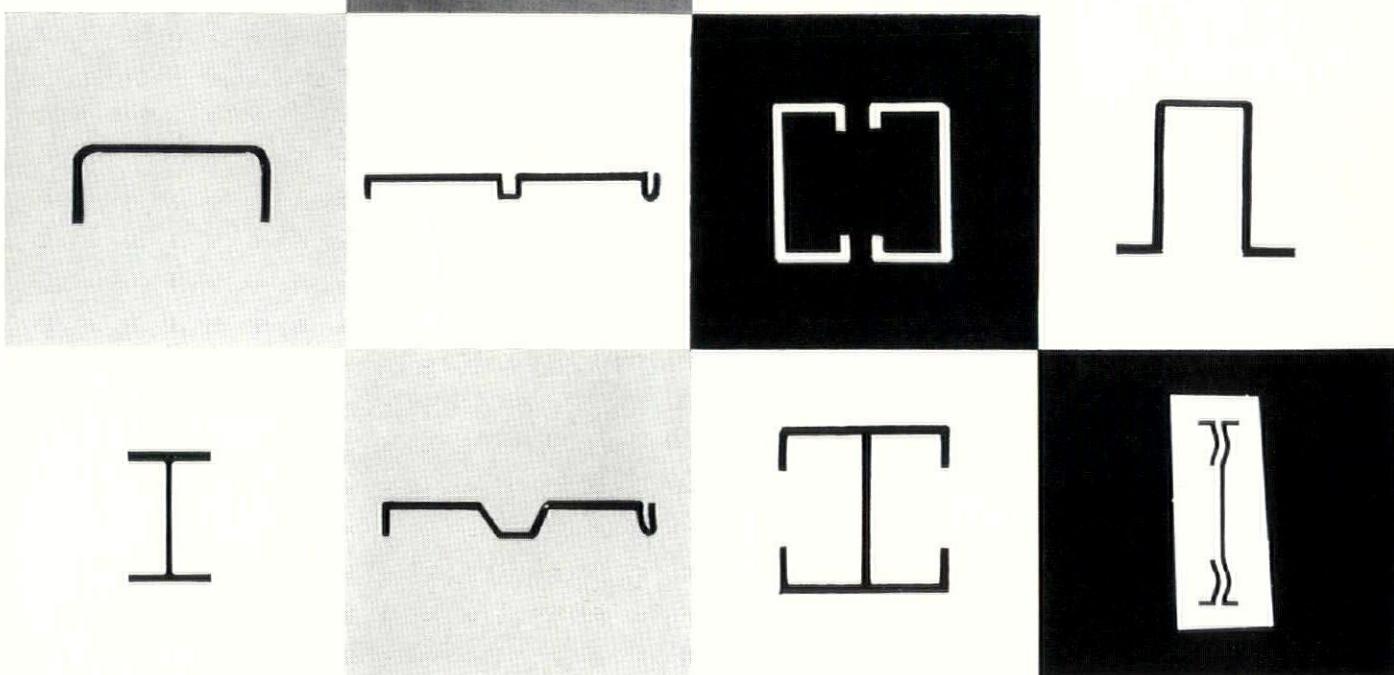
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